

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.
[Registered for Transmission Abroad.]

VOL. 43—No. 42.

SATURDAY, OCTOBER 21, 1865.

PRICE {4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

A few performances of Opera previous to the departure of the principal artists.

First Representation, Monday next, October 23rd,

Gounod's Grand Opera,

FAUST.

Faust, Signor Gardoni, Valentin, Mr. Santley, Mephistophiles, Signor Bossi, Wagner, Signor Casaboni; Siebel, Madlle. Sarolta, Marta, Madlle. Edi, and Margherita, Madlle. Titiens.

Conductor—SIGNOR ARDITI.

TUESDAY next, October 24th, BEETHOVEN'S Opera

FIDELIO.

Signori Gardoni, Stagno, Santley, Bossi, Foli; Mdles. Sinico and Titiens.

THURSDAY, October 26th,

IL DON GIOVANNI.

Mdles. Titiens, Sinico, Sarolta; Signori Santley, Bossi, Casaboni, Foli, and Gardoni.

ON SATURDAY, October 28th, will be produced (for the first time at Her Majesty's Theatre), WEBER'S Grand Romantic Opera,

DER FREISCHUTZ.

The new scenery by Mr. Telbin, assisted by Mr. Henry Telbin and Mr. William Telbin. Rodolfo, Signor Stagno; Caspar, Mr. Santley; Kuno, Signor Bossi; Kiliano, Signor Casaboni; Eremita, Signor Foli; Ottocar, Signor Filippi; Zamiel, Signor Taccani; Annetta, Mdle. Sinico; Bridesmaid, Mdle. Edi; and Agata, Mdle. Titiens.

Conductor—SIGNOR ARDITI.

Commences at 8 o'clock. Prices—Dress Circle, 7s.; Upper Boxes, 5s.; Gallery Stalls, 4s.; Pit, 6s.; Gallery, 2s.; Pit Stalls, 15s.; Private Boxes, One Guinea and upwards. The usual restrictions to evening dress will not be enforced.

Box-office of the Theatre open daily from 10 till 5, where places may be secured.

HER MAJESTY'S THEATRE.—SIGNOR ARDITI begs to announce that he has arranged to give a Series of Grand VOCAL and INSTRUMENTAL CONCERTS, to commence on SATURDAY, Nov. 19. Full particulars will be duly announced.

CRYSTAL PALACE.—THIS DAY (SATURDAY).—

HANDEL'S ACIS AND GALATEA. Galatea, Miss Edmonds (her first appearance); Acis, Mr. George Perrin; Damon, Mr. Montem Smith; Polyphemus, Mr. Weiss. Enlarged Chorus. Conductor, Mr. Manns.

Admission Half-a-Crown, or by Guinea Season Ticket free.

Note.—A few Guinea Serial Stalls and a limited number of single Half-crown Stalls, at the Palace and Exeter Hall.

ROYAL PAVILION, BRIGHTON.

MADAME COLETTI

Begs to announce her

GRAND ANNUAL CONCERT,

FRIDAY EVENING, OCTOBER 27th,

To commence at Half-past Eight.

MADAME SHERRINGTON,

MADAME SAINTON DOLBY,

MR. SIMS REEVES,

MR. L. MONTGOMERY.

VIOLIN: MR. HENRY BLAGROVE.

PIANOFORTE: MADAME COLETTI.

CONDUCTOR: M. E. DE PARIS.

Stalls, 10s. 6d.; Family Tickets to Admit Four, 35s.; Unreserved, 5s. To be obtained of B. Forre & Co. (late F. Wright), 167, North-street, and 106, King's-road.

ROYAL ENGLISH OPERA, COVENT GARDEN.

(Opera Company Limited.)

ON MONDAY (Oct. 23), TUESDAY, THURSDAY, and SATURDAY NEXT, METZGER'S Grand Opera,

L'AFRICAIN.

Miss Louisa Pyne, Madame Lemmens-Sherrington, Mrs. A. Cook; Messrs. Alberto Laurence, Henry Corri, A. Cook, E. Dusek, J. G. Paley, C. Lyall, & Charles Adams.

The Libretto by Mr. Charles Kenney.

CONDUCTOR—MR. ALFRED MELLON.

ON WEDNESDAY (Oct. 25) and FRIDAY NEXT, Gounod's Celebrated Opera, the

MOCK DOCTOR.

Messrs. Henry Haigh, Henry Corri, A. Cook, C. Lyall, E. Dusek, and Naylor Miss Thirlwall, Mrs. A. Cook, and Miss Leffler.

After which (first time), with entirely new Costumes and Appointments, a GRAND BALLET, in one act, invented by M. DESPLACES, the music composed by M. BOUSSET, Entitled

GITTA LA BALLERINA.

Mdles. Duchateau, Mdles. Montero, Borelli, Carey, and Pincaldi, Mr. Harry Payne, and M. Desplaces. Supported by Forty-eight Ladies of the Corps de Ballet.

The Opera commences at Half-past Seven. Private Boxes, from 10s. 6d. to 24 4s.; Stalls, 10s. 6d.; Dress Circle, 5s.; Upper Boxes, 4s.; Amphitheatre Stalls, reserved, 3s.; unreserved, 2s.; Pit, 2s. 6d.; Gallery, 1s.

The Box-office is open from 10 till 5 daily.

Acting Manager—MR. EDWARD MURRAY.
Stage Manager—MR. W. WEST.

SIGNOR RANDEGGER'S TOUR.

THE artists who will assist Signor Randegger, during his tour through Scotland, &c., are

MADAME RUDERSDORFF;

MISS HELEN KIRK,

MR. LAW FORD HUXTABLE,

AND

MR. GEORGE FERREN.

The following popular Songs will be sung every evening by the above admired artists:—"Hark the bells are ringing" (Henry Smart); "My heart's in the Highlands" ("Rebhardt"); "The swan" (duet by Schubert); "When the wind blows in from the sea" (duet by Henry Smart), and 1 Naviganti (The Mariners) trio by Signor Randegger.

MARGATE

CONCERT IN AID OF THE HOME FOR MOTHERLESS GIRLS.

Monday Evening, October 23rd.

THE following artists have offered their valuable services at the concert to be given under the kind superintendence of Mrs. FRANCIS TALFOURD, (under the especial patronage of the Marchioness of Waterford, the Countess of Dartmouth, the Lady Mary Stanley, and the Lady Craven,) at the Assembly Rooms, Margate, in aid of this deserving charity.—Miss GRACE LINDO, Signor CLARITTA, Signor FERRARI, Mr. TRELAWNEY COBBAN, Herr OSWALD, Mr. LAZARUS, Mr. AGUILAR, and Mdle. ANGELO. Mrs. FRANCIS TALFOURD, and several distinguished Amateurs, will also kindly assist on this occasion. Tickets to be obtained at all the libraries and music warehouses in Margate, Ramsgate, Canterbury, Herne Bay, &c., &c., and at the Assembly Rooms, Margate.

MR. HORTON CLARIDGE ALLISON.

(First Prize, Leipzig Conservatorium, 1865.)

MR. HORTON CLARIDGE ALLISON Instructs Students, professional or amateur, in Pianoforte playing, Harmony, Counterpoint and Composition (on the principles of the German colleges of music), through the medium of the English, French, or German languages.—Address—206, Marylebone Road, N.W.

MRS. JOHN MACFARREN'S Fourth Evening at the Pianoforte, in the Lecture Hall, Wellington-street, Islington, on Thursday, 2nd November. Pianist—Mrs. John Macfarren; Vocalist—Miss Berry. Part I.—Andante and Rondo Capriccioso—Mendelssohn; Air, "Batti, batti"—Mozart; Invitation to the Waltz—Weber; Selection from the Kinderszenen—Schumann; "Foreign Countries and Strange People." "A game of Touch." "The Coaxing Child." "The Request Granted." "The Knight of the Rocking-horse." "Bo-peep." Hunting Song from *Im Walde*—Schumann; Barcarolle, "Oh voulez vous aller?"—Gounod; Fantasia on Scotch Airs, "Bonnie Scotland"—Brissac. PART II.—Minuet and Presto con Fuoco, from *Sonata* in E flat—Beethoven; Song, "I never knew my heart"—G. A. Macfarren; Musical Vignette, "The sun's last ray"—Brissac; Caprice Etude, "The Butterfly"—Brissac; Scotch Ballad, "Within a Mile of Edinbro' Town"; Fantasia, "Le Carnaval de Venise"—Schulhoff.

MR. CHARLES MUGUARDT, Bookseller, 2, PLACE ROYALE, BRUSSELS, has been entrusted with a large Stock of Music to be sold in one lot. Catalogues, which may be had on application, comprise amongst others, partly in duplicates, the works of:—Adam, Allard, Ambrose, Ascher, Auber, Beethoven, Bellini, Bexiat, Bertini, Beyer, Boildieu, Blumenthal, Brunner, Burgmüller, Clementi, Cramer, Croisez, Czerny, Chopin, Donizetti, Dreyshock, Duvernoy, Ernst, Godefroid, Goria, Gottschalk, Halévy, Humm, Haydn, Herold, Hertz, Hummel, Hunte, John, Kalkbrenner, Klein, Kontzki, Kreutzer, Krüger, Kullak, Kuster, Labitzky, Lablache, Lee, Lindpaintner, Lipinski, Liszt, Mayer, Mendelssohn, Meyerbeer, Mozart, Offenbach, Oesten, Paganini, Potier, Ravina, Rosellen, Rossini, Schäd, Schmidt, Schubert, Servais, Talczy, Thalberg, Verdi, Wely, Wallace, Wallerstein, Weber, Wolfahrt, etc., etc.

MIDLE. LIEBHART.

MIDLE. LIEBHART begs to announce that she has returned from PARIS. All communications to be addressed to her residence, 8, Marlborough Hill, St. John's Wood, N.W.

MISS BERRY.

MISS BERRY requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MADAME BERGER LASCELLES.

MADAME BERGER LASCELLES requests all letters, respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

MISS ROSE HERSEE will sing **BENEDICT'S Variations** on "Le Carnaval de Venise," at Islington, Nov. 3rd; Bury St. Edmunds, Nov. 14th, and Leicester, Dec. 12th.

HERR WILHELM GANZ begs to inform his friends and pupils that he has arrived in town for the season. 15, Queen Anne Street, Cavendish Square.

MISS JULIA ELTON will sing "I'M NOT IN LOVE, REMEMBER," (composed by Balfe) at Enfield, Oct. 24th.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 9, Soho-square, W.

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Soirées, &c., as well as for Instruction in Singing, may be obtained of Mrs. Tennant, 55, Maddox-street, New Bond-street, W.

MR. WILBYE COOPER begs respectfully to announce that his theatrical engagement will cease October the 27th, after which he will be free to accept for Oratorios and concerts.—65, Richmond Road, Westbourne Grove, W.

MISS ROSE HERSEE will sing **BOYTON SMITH'S** popular song, "O'ER THE MEADOWS TRIPPED SWEET KITTY," (HUTCHINGS and ROMER) at Myddleton Hall, Nov. 3; the Saturday concerts at Liverpool, Nov. 4; St. James's Hall, Nov. 9; Bury St. Edmunds, Nov. 14; and at Leicester, Dec. 11.

MADAME RUDERSDORFF will sing **RANDEGGER'S** Popular Venetian Song, "Beneath the blue transparent sky," at Windsor, on Friday next.

ST. MICHAEL, CORNHILL.

DURING the month of November, portions of the Evening Service at this church will be Sung to **FREE CHANT**, as arranged by Mr. JOHN CROWDY, author of the "Church Choir-master," &c.

R. LIMPUS, Organist and Director of the Choir.

VOCALISTS WANTED.

NORTH AND SOUTH SHIELDS, and JARROW.—FIRST-CLASS POPULAR CONCERTS.—Vocalists and concert parties are respectfully invited to forward their lowest terms for three consecutive nights; same songs each night.—Address to the Secretary, box 17, Post-office, South Shields. Reference, DALE, YOUNG, & Co., Bankers, South Shields.

TO MUSICSELLERS, COMPOSERS, &c.

F. BOWCHER, Engraver and Printer, 3, Little Marlborough Street, Regent Street, London, begs to say that he Engraves and Prints works on moderate terms.

"MUSIC IN ENGLAND."

A SERIES OF RECORDS, CRITICISMS, AND REMINISCENCES

BY

HOWARD GLOVER.

Sixteen years Musical Editor of *The Morning Post*.

Subscribers and the Public are respectfully informed that the above work will shortly be published by the author.

PRICE TO SUBSCRIBERS £1 11s. 6d.

On Saturday, Nov. 4th, will be published, in 1 vol., post 8vo., with Portrait and Facsimile,

MOZART'S LETTERS. Edited by Dr. NOHL.

Translated by LADY WALLACE.

London: LONGMANS, GREEN, and Co., Paternoster Row.

THE GIPSIES' TENT (6th Edition).—"FAR, FAR, O'ER HILL AND PLAIN." Words and Music by T. Cooke. New arrangement by Sir H. R. Bishop. Price 3s. Chorus Parts—Soprano, Alto, Tenor, and Bass, 3d. each.

Also the Original Edition by T. Cooke. Price 2s. 6d. Chorus Parts—Soprano, Tenor, and Bass—each 6d.

Published (for the proprietor) by LAMBORN COCK and Co., 63, New Bond Street, corner of Brook Street, London.

Popular Music by the late W. VINCENT WALLACE.

SONGS, Each 2s. 6d.

The Sleep of Sorrow,
The Sleep of Joy,
The Reading Girl.

PIANO MUSIC, Each Piece 3s.

Forget Me Not,
Twilight,
Croyez-moi.

London: ROBERT COCKS & Co., and of all Musicsellers.

ROBERT COCKS and CO'S HIGHLY POPULAR SCHOOL MUSIC. Hamilton's Modern Instructions for Piano, 495th edition 4s.; Hamilton's Modern Instructions for Singing, 29th edition, 5s.; Clarke's Catechism of the Rudiments of Music, 94th edition, 1s.; Hamilton's Dictionary of 3,500 Musical Terms, 7th edition, 1s.; West's Questions on the Theory of Music, 2s.

MUSIC OF A HIGH-CLASS CHARACTER.—Gratis and postage free, a list of 400 bound volumes consisting of the works of the Great Masters, on the theory of music; the great instrumental works of I. S. Bach, Beethoven, Haydn, Mozart, Mendelssohn, &c.; John Bishop's modern and superior editions of the finest Oratorios, Masses, &c.; historical works, &c. Ask for the Catalogue of 400 bound volumes, issued exclusively by ROBERT COCKS & Co., New Burlington Street, and all Musicsellers.

MUSICAL VIGNETTE FOR THE PIANOFORTE.

"THE SUN'S LAST RAY,"

BY
JULES BRISSAC.

"The following beautiful and highly suggestive lines from Byron head the first page of this aptly styled 'Musical Vignette,' and would appear to have given rise to the elegant musical ideas which follow:—

"When the last sunshine of expiring day
In summer's twilight weeps itself away,
Who hath not felt the softness of the hour
Sink on the heart, as dew along the flower?"

"It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lover's vows
Seem sweet in every whisper'd word;
And gentle winds, and waters near,
Make music to the lonely ear."

"The piece, an andante in F major, consists of a very sweet and expressive melody, laid in the tenor part of the instrument, the left hand crossing the right with a light accompaniment, which, after an easy, natural progression into the key of A minor, is repeated, this time an octave higher, with an accompaniment of semiquavers. The same melody then again appears in the lower register, and is now accompanied by delicate arpeggi in triplets; and the third verse, as it were of the song is supplemented by an effective coda, which is in perfect keeping with the rest. Thus, simple as this little piece is in its construction, it is nevertheless extremely telling in its effect, and will, or we are much mistaken, prove quite a drawing-room success."—*The Queen*, Sept. 30th.

Published by HUTCHINGS & ROMER, 9, Conduit Street.

SECOND EDITION.

NO ROSE WITHOUT A THORN.

BALLAD,

Written and Composed by WELLINGTON GUERNSEY.

Price 3s.

For simplicity and beauty of melody and words, "NO ROSE WITHOUT A THORN" will stand the test with any song of modern days—with professor and teacher it has become an established favorite.

London: DUNCAN DAVISON & Co., 244, Regent Street.

THE PULPIT AND THE STAGE.

To the Editor of the MUSICAL WORLD.

SIR,—A new theatre was opened at Nottingham about a fortnight ago, and in the opening address Mr. Walter Montgomery, the manager, said:—

"Recognised as our profession is by the highest in the land, we have little to fear from the clouded intellects and narrow prejudices of a limited few, but even they shall be convinced (if they will come amongst us) that there is nothing inconsistent in the following our profession and wearing 'the light yoke of that Lord of love who stilled the rolling wave of Galilee.'"

The Rev. J. A. Baxter, minister of one of the independent chapels in the town, animadverted so strongly on these words in a sermon on the following Sunday that Mr. Walter Montgomery addressed to him, through the press, a letter, stating that he hoped the rev. gentleman would make full reparation for the injury he had endeavoured to do him in the same place wherein he was pleased to make such a serious and terrible assertion—namely, "That his (Mr. Montgomery's) address was immoral and blasphemous," adding that, failing this, the rev. gentleman might rest assured that the matter would be ventilated elsewhere. To this Mr. Barker answered.

"To connect the theatrical profession with the 'wearing the light yoke of that Lord of love,' &c. I holdly stated that it savoured of blasphemy, and have no apology to offer."

Mr. Walter Montgomery, in replying to this letter, characterised the rev. gentleman's reply as lame and impotent. Mr. M.'s letter gives his antagonist a reason "for thus introducing such a serious topic at such a time." "It is (says he) briefly thus:—

"On the Sabbath previous to the opening of the new theatre I had listened with horror and indignation to a discourse from the pulpit, in which the professors, patrons, and general supporters of our gentle art were condemned to the most terrible eternity. I could not believe that any man could be found in the present century who would deliberately inflame a congregation with the most vindictive passions, turning the holy house of prayer into a bear garden resounding with responsive howls at every fresh denunciation. A heavy responsibility rests upon such preaching. It would not have surprised me to have seen my beautiful theatre in flames at the hand of some excited fanatic an hour after that fiery attack."

Here the matter rests at present.

I am, Sir, yours faithfully, NOKES OF NOTTINGHAM.
Nottingham Villa, October 18.

PRONOUNCING ENGLISH AND WRITING ENGLISH.

(From the "Illustrated Times.")

Earl Dudley, the proprietor of Her Majesty's Theatre, likes everything, and especially music, in its proper place. He has discovered, however, that, for sacred music, a cathedral is *not* the proper place; and he has been so horrified by the recent performances at Gloucester, that he has now written a second letter on the subject, from which we extract the following passage as a curiosity:—

"When a better religious feeling banished the festival from the choir—from the holy of holies—where it had degenerated from a service by the united choirs to a performance of works on sacred subjects by English and foreign artists of indifferent reputation, greedy of pay then as now, and the latter barely able to pronounce the language they were paid to sing in—when this took place, the nave—the neglected, dusty, broken-floored, never-used nave, a mere ante-chapel to the choir—was suggested as a convenient place, and has been so used ever since; is this any reason that it should go on?"

As Earl Dudley goes out of his way to attack public singers, they might fairly ask him in return why, since he has so bad an opinion of them, does he consent to derive a portion of his income from letting out one of the principal theatres in which those "English and foreign artists of indifferent reputation" perform? By doing so, does he not to some extent render himself their associate? And if the morals of the class which Earl Dudley so brilliantly adorns were to be strictly examined, does he suppose that no persons of "indifferent reputation" could be found among the English aristocracy? If, moreover, foreign artists are often unable to pronounce English correctly, Lord Dudley, an English nobleman, and a member of the superior branch of our Legislature, is unable to write it. Take, as an example, the sentence we have quoted, in which he speaks of the nave of a cathedral as though it were an omnibus. "The nave," he writes, "was suggested as a convenient place, and has been so used ever since; is this any reason that it should go on?"

ODESSA.—Herr von Flotow's *Martha* has been successfully represented by an Italian company.

POPULAR CONCERTS AT SHIELDS.—A series of concerts, after the manner of the London Monday Popular Concerts, is about to be given at Shields. One hundred pounds have been already subscribed, and some of the local connoisseurs and amateurs are bestirring themselves zealously in the cause. As, however, the undertaking is to be carried out on a liberal scale, it behoves all interested in the establishment of first-rate musical entertainments in the town to send in their mite at once. The name of the secretary, Mr. Shields, is guarantee for the proper conduct of the management.

BRIGHTON.—Herr Kuhé's recital of pianoforte music last week was attentively listened to by an audience that filled every part of the room. The classical piece played by Herr Kuhé on the occasion (for the first time in Brighton), was Beethoven's "Sonata pastorale," which the talented pianist gave *con amore*. The *scherzo* and *rondo finale* were especially admired and deservedly applauded. Herr Kuhé also introduced two other pieces to a Brighton audience; viz., Stephen Heller's "La chaise" and a "Nocturne" by Field, both of which were highly successful. Besides the above Mr. Kuhé played Thalberg's grand fantasia on airs from *Don Giovanni*; a charming bagatelle of his own composition, "Au bord du lac" (unanimously redemanded and repeated), and Chopin's *Berceuse*, which he was also obliged to play again. Fräulein Mehlhorn was the vocalist. The next recital is fixed for Wednesday the 25th inst.

LIVERPOOL.—(From our own Correspondent).—The first night of the Italian opera season was a brilliant success. The opera was *Faust*. The principal circumstance was Signor Mario in the part of the hero. That the great tenor's voice is more accessible to fatigue than it once was, no one needs be told. But I may state that Signor Mario's voice is in decidedly better order than when he last sang in Liverpool. The "Salve Dimora" and the duet with *Margaret*, were sung, if not with the vocal beauty of years gone by, with an art which elevated them far above the best achievements of most tenors supposed to be still in their zeniths. The masterpiece, however, in Signor Mario's performance, is the acting of the garden scene. It is love-making carried to the highest pitch of rapture, and rendered charming by the elaboration of delicate and natural by-play. How delightfully Madlle. Titiens plays *Margaret* can hardly be known until she is seen with such a *Faust*. In what perfection this great singer realises the religious aspect of *Margaret's* character and career, need not be told. Madlle. Titiens' acting throughout was very admirable, and her singing, as usual, great. The jewel song was beautifully given, and with the opening shake which Madlle. Titiens has occasionally been so rated for omitting.

Mr. Santley performed *Valentine* with all the breadth and power which characterise his vocal exertions. The public of Liverpool may well look forward to next Thursday's performance. The Mephistopheles was Signor Bossi, and it is impossible to question the earnest ability with which he fulfils his conception of the part; and his singing was excellent. If personal charms were everything, Mademoiselle Sarolta would enjoy a total immunity from criticism. But even apart from this passport to favour her performance of Siebel was chaste and effective in spite of nervousness. The choruses were throughout weak, but the orchestra under Signor Ardit's command, covered a multitude of deficiencies.

The opera performed on Tuesday night was *Il Trovatore*. Signor Mario played Manrico with all the energy, pathos, and dramatic power which have always distinguished his delineation of this character. Lenora was played by Madlle. Sinico, an excellent if not a great performance, receiving the tribute of praise which was justly due; and Mr. Santley's Count was as fine as ever. The manner in which, without lessening the force of the Count's villany, Mr. Santley carries with him the sympathies of the audience, is a capital example of lyric skill. The *Azucena* was Madame de Meric-Lablache. This lady is a veteran, but she retains in its fullest purity and certainty a delightful contralto voice, while her power and variety as a dramatic artiste are apparently unlimited, so completely did she meet all the varied exigencies of the part. The applause was incessant, and the enthusiasm universal.

Norma was played on Wednesday—Titiens and Foli created great enthusiasm. On Thursday Santley essayed *Don Giovanni*—shall speak of it next week. On Friday Italian version of *Der Freischütz* given, and grand morning concert at Philharmonic on Saturday.

WINDSOR.—The annual meeting of the Windsor and Eton Choral Society was held last week. Dr. Elvey (director) and Mr. Burgess (secretary) have resigned. The best thanks of the society were voted to Dr. Elvey for his long and efficient services to the society since its formation in 1841, and also to Mr. Burgess. Spohr's *Last Judgment* and Beethoven's *Mass in C* are the two works the society are working up for their first concert. The monetary affairs of the society are in a flourishing state. A donation from the mayor has been of material service to the funds.

PESTH.—Great preparations for opera are being made at the National-theater. The first works to be produced are *L'Africaine*; *Déssu Dyorgy*, by Erkel; *Lohengrin*; *Der Freischütz*, and *Sép Rion*.

FESTIVALS IN CATHEDRALS.

To the Editor of the MUSICAL WORLD.

SIR,—Although I have the misfortune to differ from you in my view of the Musical Festival, will you kindly permit me to say two or three words on the unpopular side.

I am no Puritan, and most fully I admit the benefit and delight derived from sacred music, especially when given within consecrated walls. No one capable of being "moved with concord of sweet sound," but must bear witness to the lasting effect of the strains of Handel wedded to sacred works, so that the one suggests the other and are borne about in our memories.

It is indeed not only pleasure, but good to us to hear ascending in the service some beautiful anthem, or the sublime words of the Nicene Creed enforced and exalted by the divine art. I presume that the object of good old Chancellor Bisse, the founder of the Triennial Festivals, was to maintain in perfection our Cathedral services, and to draw many strangers to share them, as well as to support the widows' and orphans' fund, by the offerings of the congregations—an excellent design which has been since his time greatly changed. Let me take three points of objection to the present form of the Festivals:—

1. The oratorios are not parts of Divine worship, and people attending them have no more thought of *worship* than were they hearing a sermon which, like the oratorios, is only a means of edification, and is itself combined with Divine service—not separated from it. The dramatic character of some oratorios renders passages quite unsuitable to a church; for instance, the choruses in the *Elijah*, "Baal we cry to thee," and "Hear and answer, Baal," and in *Samson* the address to Dagon, "Awake, the trumpet's lofty sound," which must give a shock to any thoughtful person when heard in God's own house.

2. The Cathedral is for the occasion converted into a huge concert-room, with an orchestra piled up at the east-end, and a platform on which the singers appear. Can anything be more secular, except the happily defunct plan of occupying the choir and ranging the audience (*nefandum!*) above the altar? But when the nave is filled with a well-dressed crowd, what great

To the Editor of the MUSICAL WORLD.

SIR,—It may be not unfairly assumed, after the proceedings at the meeting of gentlemen under the presidency of the Lord Bishop of the diocese, that any opposition to the holding of the next festival of the three choirs in our venerable and glorious Cathedral, which may be raised, will be unsuccessful, if not altogether powerless for mischief. This result will be hailed with the profoundest gratification. More than this, however, will be necessary to unanimous satisfaction in relation to this matter. I am exceedingly anxious that all opposition should be withdrawn, and that, not simply out of deference to a prevailing public sentiment, but from a clear sense of the untenableness of the grounds on which the objections that have been started are based. For this reason I make bold once again to address Earl Dudley, whose second letter in reply to the *Worcester Journal* on the subject has received the consideration to which the position of its writer and the solemnity of the question under discussion give it an indisputable claim. The question is not a question of worldly interest or secular policy, but a question of religious right or wrong; and in that light I must continue scrupulously to regard it.

The noble Earl will pardon me for saying that his arguments are indicative of confusion of mind as well as of what I cannot help regarding as perverted religious sentimentalism. I am quite sure that, so far as Earl Dudley is concerned, the charity which derives such invaluable support from the festivals of the Three Choirs would not suffer any loss through the abandonment of those festivals. The benevolence of the noble Lord it is no part of my purpose to call in question. And I may grant the perfect sincerity of his piety, without admitting that the form it assumes is either consistent with the dictates of common sense or necessary to the consistency of "true godliness." "We are bound, one and all"—he says—"to be jealous for the House of the Lord;" but let us, at any rate, be jealous with a manly and rational, and not with a childish or servile jealousy. If I thought, as Earl Dudley seems to think, that there is any

difference does there seem between it and the Crystal Palace at the Handel Festival; and when those in the aisles are even wearing their hats, clambering into niches, and devouring eatables, what possible feeling have they of the sanctity of the place? Hearing music is their sole thought.

3. As for the ostensible object of the Festival, viz., the charity, all honour should be given to the ladies who are good enough to undertake the office of "plate-holders," but such a plan of gathering money is more suitable to a Townhall than a Cathedral. And with regard to the sale of tickets for places, it is, to say the least, most unhappy, and if the expenses of the performances with orchestra, foreign singers, &c., are thus to be provided, the sooner they end the better.

Permit me to make some suggestions, and to quote from a paper some remarks very apposite.

Let the oratorios be given pure and simple, with hired singers if needful, in an *unconsecrated building*. But if any can be given in the Cathedral let them be part of a short service (however brief) that they may be no mere performance, but, like an anthem, part of Divine worship. Let the singers be solely members of church choirs, duly surpliced, and ranged in the choir.

If there must be a body of stewards to assist the Dean and Chapter, let them, at all events, be none but churchmen; and, as for the alms of the congregation, let them be properly gathered in the offertory and presented as a true religious offering to God for the destitute children of His ministers.

Such a plan will, I conceive, be a return to the original design of the founder of these Festivals, and go far to rescue them from the imputation of collecting an irreverent "musical mob."

"Anything more incongruous than the spectacle of a band and chorus packed in the nave of a Cathedral it is impossible to imagine. In a concert-room it is impossible not to admire the expression given to malignity in the famous 'He trusted in God,' but a chorus of mockers is sadly out of place in a Cathedral, which was built and dedicated for the service of God, not to raise funds for an infirmity or to gratify the musical tastes of people who choose to pay their guineas for reserved seats. There are many well-meaning people who patronise these performances who need to be reminded that an oratorio is, to all intents and

necessary desecration in the performance of an oratorio in a temple solemnly dedicated to the worship and praise of Almighty God, of course I should condemn the custom. No right-minded person, hoping to produce a favorable impression on the public mind would advocate an act essentially and confessedly desecratory.

In what, then, consists the desecration? This is just what Earl Dudley fails to tell us. Does it consist in the indulgence of feelings over which the administrators of the Cathedral have no control—but which, being thoughtless, frivolous, or impure, are foreign to the service, contrary to the law, and offensive to the Spirit of God? If so, then must I greatly fear that the Cathedral is never opened to the public without "an outrage upon the sanctity of the place." Even that "needing population" to which it has been "restored after years of neglect" for "prayer and praise," is not all or always as spiritual and devout as the place and the service demand. God is a Spirit, and those that worship Him must worship Him in spirit and in truth. This is as true and as necessary a condition of the ordinary service of morning and evening prayer, however, as of oratorio. No doubt Gloucester Cathedral was desecrated at the late festival, if the performances are measured by this awful standard of sincerity and reverence. But was not Worcester Cathedral desecrated only last Sunday morning in the same way? Do not gangs of people walk about the place daily, led by a vain and idle curiosity, and dropping in at the choir at the right time for enjoying, as a mere musical treat, the anthem? Lord Dudley would abolish the oratorios to avoid the desecration; would he be consistent, and abolish the anthem also? And if the anthem, why not the sermon? And if the sermon, why not the prayers? The real fact is, that if men and women never worship until they are fully worthy of the Being with whom they profess to "hold communion," they will never worship at all, and thus our very adoration will cut us off from the Deity altogether! Scruples like those pleaded by the noble controversialist, therefore, easily become impracticable. Earl Dudley asks whether "Warmed, lighted, fitted for service, used for it, ordinarily and specially, restored to Divine use," the

purposes, an opera, although its libretto is suggested by and partly drawn from Biblical sources, and that listening to it in the nave of a Cathedral is not equivalent to a religious exercise. In our estimate, people of rigid views who would shrink with horror from entering a theatre to hear an opera, do something infinitely worse in going into a Cathedral to hear an oratorio. There is something like fitness in the performance of an opera in a theatre, but an oratorio in a Cathedral involves nothing more nor less than a desecration of the temple solely dedicated to the worship of the Most High.—*Church Times*, Sept. 9th, 1865.

As I have for years felt the unfitness of oratorios (as now managed) for a Cathedral, I venture to express my thoughts thus, though with regret, differing from so many.

Your obedient servant,
SIMON OF STOURBRIDGE.
October 14.

[Simon of Stourbridge would annihilate Handel, Mozart, Haydn, and Mendelssohn—Bach himself—for our English Anthem and service composers. *Merci!*—D. PETERS.]

To the Editor of the WORCESTER HERALD.

SIR,—Perhaps on the principle of "*Audi alteram partem*" you will allow me to make a few remarks upon the *vezata questio* of continuing to hold an oratorio in the Cathedral Church of this diocese. I will frankly own myself to be one of those whom Mr. Smith in his letter to you describes as labouring under "misconceptions," but which he has certainly not helped in the slightest degree to dispel.

From what authorised form of consecration, let me ask, does Mr. Smith come to the conclusion that a Cathedral is in theory but not in practice to be regarded as set apart exclusively apart for Divine worship? I still feel, as I have ever done, that greatly as I relish sacred melody, especially within the hallowed and hallowing precincts of God's sanctuary, yet it is not lawful for me to attend the Cathedral on these occasions of "county gatherings" until the performances therein be duly recognised as among the highest and most solemn acts of Divine worship. That this is not the case at present is abundantly clear. Persons in whose veracity I can thoroughly trust have lately assured me that they have been startled during their attendance at the oratorio by hearing

Cathedral is "again to have any work—however great and good in itself—performed in it save service alone?" The interrogation takes the point in dispute for granted. It assumes that the performance of an oratorio is not a Divine use—that it is not a form of service. Now, I maintain that it is. The oratorio was instituted with a view to religious effects; it is moulded in a religious form; it breathes a religious spirit; and, in spite of the unhallowed levities to which we are all more or less prone, it produces a profound religious impression, thus becoming a sublime and subtle interpreter of the deepest awe, the most glowing gratitude, the most hallowed aspiration of which the human soul is capable. Indeed I assert, without fear of contradiction, that of all the forms of Divine celebration which the art of man has devised, oratorio constitutes the one most in harmony with the object and most worthy of the theme.

If we cannot hope, however, to secure the Cathedral against desecration by virtue of the perfect spirituality of the congregation, so neither can we hope to attain that most desirable end by virtue of the unreserved devotion, the absolute disinterestedness, and immaculate purity of the agents employed in the service. Lord Dudley reminds us that the artists engaged in the festival performance are partly English and partly foreign; that they are of *indifferent reputation*;* that they are greedy of pay; and that some of them are hardly able to pronounce the language in which they are paid to sing. But why these unpleasant allusions? Are these elements in the desecration which he deprecates? If they are not circumstances of a desecratory character, it is but a gratuitous indulgence of prejudice to drag them into the argument. If they are desecratory, then, at least, let us be consistent in our applications of the principle that makes them so. Indifferent reputation surely disqualifies a vicar-choral as well as a leading vocalist. Yet, is the test enforced? Would a sermon from a foreign preacher desecrate the Cathedral, even though delivered in broken English? These are such simple questions that I should be almost ashamed to ask them but that they are strictly pertinent to the points

* Clara Novello, Sainton-Dolby, &c., &c., &c.!!—D. PETERS.

engagements made for the evening dance, and by witnessing the introduction of refreshments within the very Cathedral walls, thereby forcibly bringing to mind the indignant rebuke of the Apostle to the Corinthians—"What! have ye not houses to eat and to drink in, or despise ye the Church of God?" And then again, is it not most offensive to any well-regulated Christian mind to see linked together in large staring placards, at every railway station in the district, "Grand Fancy Dress Ball," and "Spohr's Last Judgment" as joint festival attractions? At all events I think, sir, you will agree with me that these scandals may and ought to be removed.

Only let our oratorios be made really religious services, as I cannot but believe they should be, and then no place can possibly be so well fitted for them as our glorious old Cathedral church. People will then enter its gates with hearts attuned for the acceptable offering of thanksgiving in the most exalting strains, and when they fall down on their knees to do homage to the Lord of the Temple they will no longer be branded as fanatics or scorned as superstitious devotees. I remain, Sir, faithfully yours.

MARTIN AMPHLETT.

(Rector of Church-Lench).

Monday, Oct. 9th, 1865.

THE "SCALA" AND "SAN CARLO" THEATRES OUTDONE.—"The largest theatre in the world," says the *Guide Musicale Belge*, "is the new theatre at Chicago, which has cost one million of dollars, and the inauguration of which took place on the first of August. A young man, named Wilkins Hudson, who gained in a few years a colossal fortune by the 'fabrication' of liqueurs, has built the theatre entirely at his own expense, to testify his gratitude towards the town to which he is indebted for his riches. The structure, in marble, is ornamented with a considerable number of columns, sculptured by first-rate artists. The chorus numbers 500 singers; the best artists which could be recruited in America make part of the *troupe*. The orchestra is imposing. The *Trova-tore* was the opera of the inauguration. The theatre will contain with ease 5,000 persons. In the course of the first representation, the hero of the festival presented to each lady present a magnificent bouquet; the programmes were printed in letters of gold on slips of rose-colored silk. M. Grau, director of the theatres of South America, at this moment in Paris, is charged to engage a still further number of chorus-singers, in order to mount, in a manner altogether exceptional, Meyerbeer's *Africaine*. To advance the studies of the opera, they will devote the time taken up in their passage from France to Chicago, in rehearsing their parts."

STOCKHOLM.—The beautiful theatre of Herusesand was destroyed by fire on the evening of the 30th of September. The flames broke out with such violence that the entire edifice was consumed before the engines arrived. The only things saved from the conflagration were a piano and the chandelier of the salle.

WARSAW.—The opening of the theatre at Warsaw was made by the *Barbiere*, supported by Madame Trebelli, Signors Bettini, Guadagnini, and Ciampi.

FLORENCE.—At a concert recently given here for the benefit of the families of those who had suffered from the cholera, Madame Piccolomini graciously gave the assistance of her talents, and attracted a large crowd who were anxious to hear the celebrated songstress after so long a retirement from public life. Madame Piccolomini sang twice, a *romanza* by Campana, "*Morir per te*," and an air by Falloni. The public were enraptured and applauded the fair artist with enthusiasm.

raised by his Earlship. And I feel quite assured that the common sense of your readers will guide them to sound and wise conclusions respecting them. They will see the unfairness of setting up one law of sanctity for regular choristers and organists, and another law for occasional solo singers or 'players upon various instruments. They will intuitively feel that, if the moral imperfections of the one order are not to be accepted as "outrages upon the sanctity of the place," so neither should the moral imperfections of the other. I venture to hope that Earl Dudley himself will be led to take, not a less reverential, but a more rational and generous survey of the whole subject; and that he will come to the conviction that he may, with a pure conscience, extend to the forthcoming festival his countenance and support.—I am, Sir, your obedient servant,

PERRY OF WORCESTER.

Pear Gardens, Oct. 14.

[Perry of Worcester seems to be uninformed of an important decision which has entirely frustrated the hostile designs of Earl Ward. Let him look at our leading columns.—D. PETERS.]

WILLIAM VINCENT WALLACE,

BY
WELLINGTON GUERNSEY.

WILLIAM VINCENT WALLACE,

Born at Waterford, June 1st, 1814,

Died at the Château de Bagen, Haute Garonne, France, 12th October, 1865.

Requiescat in Pace.

Death has been busy for the last year among the children of genius, as well as among the great ones of the earth; of the many who have fallen, the loss of no one inflicts a greater pang upon the heart of those who recognise his wonderful genius, as well as lauded him for his virtues, than that of whom we have the melancholy duty this day to record the death of, William Vincent Wallace, the composer, leaving a widow and family to bewail an irreparable loss. Mr. Wallace, apart from his professional acquirements, was a most exemplary man. Quick in the perception of character, and an excellent linguist, he was also well stored with information from travelling, and reading German, Italian, French, and English literature; brilliant in conversational powers; a most affectionate parent and warm-hearted hospitable friend; and take him all in all we shall rarely find his equal.

The intelligence received from the South of France of the death of Wm. V. Wallace, though expected from his lengthened illness, spread universal grief and commiseration throughout the musical community of the metropolis. It is on recovering from a blow like the present, when we are enabled to contemplate the void which Wallace leaves in his art, that we truly appreciate his position and influence. The hand of death is an unerring index to service and desert.

It is difficult to state when art begins in one whom God has gifted with genius; its principles, unrecognized, are present when consciousness begins to dawn upon the infant mind, and everything within and without tends, at first, indirectly, to develop the innate susceptibility to impressions of the beautiful, from which all true music springs. It is certain where true genius exists, its very earliest years are susceptible to the most rapturous sensations from musical sounds. It may be that the gifted one is unable to combine the musical ideas it dwells so doatingly upon; it may be, also, that it cannot analyze the emotions which shake the young heart with a fulness of delight; but the soul recognises the harmony, which is a principle of its existence—an essence of its being, and the mystic spring is unsealed from whence in after years shall flow the streams of melody that will immortalise a name, and make posterity its debtor.

William Vincent Wallace was born in Ireland, in the city of Waterford. His father, Mr. William Wallace, was band master of the 29th regiment of the line, and was a most excellent and practical musician, playing nearly every instrument in the band, besides stringed instruments, and the pianoforte. The young Wallace displayed a wonderful aptitude to excel his father in all these accomplishments, and was highly encouraged and patronised by the Colonel of the 29th, the late Sir John Buchan, who ever remained a steadfast friend to Wallace in his early career. At the age of fifteen he could handle, with considerable mastery, nearly every instrument in an orchestra, and could play with extraordinary excellence the pianoforte, the violin, the clarinet, and the guitar. Nor was this a display of mere mechanical facility; his great store of mechanical power was practically applied, for he had written numerous compositions, fantasias, marches, &c., &c., for his father's and other military bands; before the period at which we have commenced his history, at this period when only fifteen, though a young leader, yet an old musician, he was appointed organist of Thurles Cathedral, where he only remained a short period, when he returned to Dublin, where his position as leader at the theatre and concerts brought him in contact with all the musical celebrities of that day, and where his musical purposes were much strengthened by

the kind encouragement and judicious commendations of Ferdinand Ries, Paganini, and others.

For three years he occupied a high musical position in Dublin, and had the honor of directing the first performance of Beethoven's *Mount of Olives* in Ireland. At the age of eighteen his strength seemed to sink under the pressure of his many studies and pressing engagements. He made up his mind to emigrate to New South Wales. For a long period after his arrival in that country, he literally plunged into the bush. But for one characteristic circumstance the world might never have known Wallace as a composer; but as a sheep farmer telling the herds of wealth they produce, or, perhaps, as a digger of gold at Bathurst.

During one of his brief visits to Sydney, from the banks of the Darling where he resided, he was invited by some friends to attend a musical party. He went, little dreaming how that evening was to influence his destiny for ever, and to add another name to the bright list of musical celebrities. When he entered the room he saw four gentlemen seated round a table working away, with greater will than power, at a quartet by Haydn. All the music slumbering at his heart seemed to spring at once into vivid life, and he became possessed with the great musical desire. Much to the gratification of the party, he played the first violin to the next quartet, and so they played on till morning. The fame of his performance spread through Sydney like wildfire, and reaching the ears of his countryman the Governor, Sir John Burke of Limerick, he persuaded Wallace to give a concert, to which he consented. His success was great, and Sir John, as a mark of his delight, sent him two hundred sheep, which was in that country and at that time a princely gift.

After giving several concerts, in conjunction with his sister, a vocalist, Madame Bouchelle, and conducting several musical performances, a restless desire to travel seized upon him, and to use an Irish phrase, he became "a roving blade," and wandered, he and his fiddle, into "strange countries." He visited Launceston in Van Dieman's Land, gave several concerts, then went to the Bay of Islands in New Zealand, then a very primitive demi-civilized settlement, where he met with many hair-breadth escapes amongst the natives, which we have not space to enumerate. He went on a whaling voyage in a vessel called "The Good Intent," with a crew of half natives, who turned on the European portion at night, murdering all but three, Wallace being one of the number saved. He was landed at the South Island, and again saved from death by the chief's daughter, after it being arranged he was to be dispatched. From New Zealand he journeyed to the East Indies. With that unconsciousness, or recklessness of danger which was his characteristic in those days, he penetrated far into the interior, visiting the Court of Oude, everywhere delighting by his performances. The late queen behaved most munificently to him, granting him presents of great value in the shape of rupees and diamond rings, and—in those countries he encountered incidents of travel from which nothing but a remarkable coolness and presence of mind could have delivered him. After seeing all he deemed worthy, pig sticking and tiger hunting included, in Nepal and on the borders of Cashmere, he reached Calcutta, and after half-a-day's thought sailed for Valparaiso in South America. From thence he went to the city of Santiago, where, with the writer of this notice, he crossed the majestic cordilleras of the Andes to Buenos Ayres, on horseback and mule, where their stay on account of the blockade was but brief. They returned in company to Santiago, where he gave several concerts, performing solos on the violin and an old harpsichord that came from Spain in the year 1793. His last concert at Santiago produced him the sum of 3000 dollars paid at the doors in all sorts of species, and amongst other coin given, the writer recollects two gauchos not having any specie, giving two game cocks for admission, which they prized highly, so great was the enthusiasm to hear the great musician. He was assisted by Senora Paquita Robles, a native vocalist, and a young Scotchman who sang Scotch melodies to the delight of the Chilians. He here displayed

a remarkable evidence of his enthusiasm for art. He had given a pledge to play at a concert on a certain day in Valparaiso, for the benefit of a charity, but some circumstance drove the promise from his memory. Being reminded by his friend, the writer of this, of the fact when it was apparently impossible for him to reach Valparaiso in time, Wallace resolved to ride on horseback the whole distance, one hundred and twenty-five miles, to keep faith; and he performed this equestrian feat, with change of horses, in less than eleven hours, and was in time for the concert. From Chili he went to Peru, and gave a concert at Lima, which produced the large sum of 6000 dollars. He again crossed the Andes, *via* Rosario, to Buenos Ayres, and visited Havanah, Vera Cruz, Tampico, and the city of Mexico. His success in these cities was very great, and there can be but little doubt that he realised a vast sum of money, more especially in Mexico, where he composed his Grand Mass (which we hope to see published one of these days) for an anniversary fête. It was performed at the Cathedral with immense success several times, and for which he was munificently rewarded by the government. He went next to New Orleans, where his triumph was more gratifying than any he had yet achieved, for it was wrung from a highly critical and most exacting audience. So great was the enthusiasm excited at the St. Charles Theatre by the performance of his solo (one of his own compositions) on the violin, that the musicians in the orchestra forgot to play, and laid down their instruments to join in the tumult of applause. Foremost amongst the leaders was his old Dublin friend Mr. Jack Fallon, the well-known leader in Dublin many years back, who held a distinguished position in the St. Charles orchestra at that time. From New Orleans he journeyed through the Southern states, and his concerts were, literally, a succession of triumphs.

We remember as well though it were yesterday, in the year 1844, and it is now nearly twenty-one years ago, being one of a party invited to Col. James L. Hewitt's rooms, over William Hall and Sons' music store, in New York, to meet Wallace, who had just come from the South. He was then a slim, gentlemanly-looking man, carefully and elegantly dressed. There was high intelligence in his face, but it seemed to lack fire; there was languor in his air, which made us think that the luxurious indolence of the South had become as it were a part of his nature. He seemed dreaming, and the wild romance of his life, which spread abroad, linked half a dozen heart-rending love tales with the name of our melancholy musician. He played the piano—his famous *Cracovienne* was the first piece—and it was generally acknowledged that he was the greatest pianist that had then visited America. But when he took his violin in hand and exhibited such extraordinary mastery over the instrument and such impassionate sentiment, we were one and all carried away with mingled feelings of astonishment and delight. His success in the United States, which followed this well-remembered evening, is familiar to all, and we need not reiterate it. He was looked upon by all as a gifted, wonderful, and eccentric genius, and as a musician of high attainments. His compositions for the instruments which he played were acknowledged as full of originality and power, but no one, we are sure, ever dreamed that William Vincent Wallace would in a few years take his stand amongst the greatest mental musicians of his age; that he would quench the inspiration of the great executant and stand forth as a creator of enduring works; that he would rise from the chrysalis of a player to the full-grown stature of a musician—a creator—a composer! But Wallace had dreamed his dream, and came to London full of high aspirations, and prepared to work in that great mill where there were many workers, and some of whom had won the world's good favour. It was a bold push for fortune, for though his name was well-known, there were many who had the start of him by many years, and there was no place for him. He had to make a place for himself; and so he went to work. As a pianist he took a good position at once; but there were many good pianists—some of them the rage—and pianoforte compositions were a drug in the market. We have often heard Wallace tell

how, on his first arrival in London, he left some of his compositions with a celebrated publisher in London, and how, on his second visit, they were politely handed back to him. How he on his return home, somewhat discomfited but with an inward consciousness of future greatness, marked on the margin of said pieces,—“*refused by —, on such a date,*” and how, after the triumphant success of *Mariana*, the said publisher came to his lodgings and paid him twenty guineas for one of the very pieces he had formerly refused, even as a gift; and now they had a hearty laugh at the turn of fortune's wheel.

Of Wallace's ability on his arrival in London from New York in 1845, no one entertained a doubt, but few had sounded the depth of his capacity. He determined to write an opera, and that ready writer, Fitzball, adapted the libretto of *Don César de Bazan* as an opera, in something less than no time. The late Frederick Beale heard that Wallace was writing an opera and visited him just as he had completed the first act. Mr. Beale was himself a good musician and an excellent judge, saw at once that it had sterling merit, made a most liberal arrangement on the spot, and walked off with the score of the first act under his arm. *Mariana* was produced, and met with a success altogether unprecedented, and far, very far, beyond the most sanguine hopes of the composer. It ran close on one hundred nights, and was acknowledged as one of the most successful and meritorious first operas ever produced. His second opera, produced in the season of 1847, *Matilda of Hungary*, though wedded to a libretto of Bunn's sufficiently heavy and stupid and disgusting to damn the finest music, met with distinguished success and favor, and called forth admiring comments from the best musical writers in England. From the first to the second opera, there was a wonderful mental stride; all evidence of the novice in writing had vanished, and the master had appeared in every movement. The high tone of the music; its variety and fitness for the characters and the situations; its simple and exquisite melodies; its marked dramatic power, and the bold, startling, and exquisite effects in the orchestration, over which the composer showed a perfect grasp and mastery; all these combined to stamp it as a work of high genius and excellence. By this work Wallace achieved a high position in the English musical world, and proved himself one of the leading English operatic composers, and so far a head that he had few competitors. In the many English operas written during the past twenty years, there are countless prominent beauties that the world will not willingly let die; but in many of them there is a want of that character, that strong individuality, which stamps a style, and marks a school. In *Matilda of Hungary*, these requisites are found, and we believe that we do not exaggerate when we say that posterity will recognise in William Vincent Wallace one of the founders of the English operatic school. He was peculiarly fitted to accomplish this. He commenced the labor of his life at a later period than usual; but he commenced in the very prime of his energies, his mind stored full of the necessary theoretical and practical knowledge, which had lain dormant through many years, but which had been thoughtfully matured and strengthened for a great mental effort when the time had come. In his early life he was, as we have shown, a hard student; he acquired then all that could be accomplished by chamber study; in orchestral writing he had large practical experience, and he studied the old masters with a loving and appreciative reverence. Here was a store of wealth to rest comparatively dormant, for a series of years, growing richer by its unexpected strength. Here was a mass of material receiving strength, refinement, and maturity, from a life of the wildest and most vivid excitement, amidst the grandest scenes of land and ocean, with a soul keenly alive to all the beauties of the inner and outer life, with art shrined high above all, and encircled by love, adventure, and romance. What wonder when he came to draw upon these resources, that he found the fountain inexhaustible, and that the phantasmagoria of his past life welled out in a sudden stream of delicious thought and fanciful images.

The undoubted success of Wallace's operas in England attract-^{ed}

the attention of the continental musical world, and he received an invitation from Vienna to superintend the production of *Maritana*. Wallace longed to be heard in Germany, and he started with his scores, and arrived in Vienna. *Maritana* was most carefully rehearsed and admirably performed, and was received with more public enthusiasm in Vienna than it even met with in London. It was played night after night for many months, and ran through all the German opera houses like an epidemic. Its noble overture to this day is a standard concert overture at public festivals, &c. Whilst in Germany Wallace found himself everywhere received as one of the noble brotherhood. It was no uncommon thing as he passed from city to city, deeming himself unknown, to be awakened in the night, by a serenade, in which the principle themes of his operas were introduced. In such kindly attentions we recognize the true spirit of the gentle craft, and the heart must be cold indeed that does not warm to the fellowship of such a people.

Wallace studied most assiduously while in Germany, and wrote the greater part of his opera of "*Lurline*," which, after an interval of 14 years, was produced under the Pyne and Harrison management in 1860. Its brilliant success must still be fresh in the memory of all our musical readers. He also at this period nearly completed his fourth opera, *The Maid of Zurich*, which never appeared, and he sketched out two Italian operas, part of the score of each we heard at Wiesbaden; they were named *Gulnare* and *Olga*—we presume they are in existence amongst his posthumous works. When Wallace left Germany, after a brief visit to London, he went to Paris, where he revelled in the fellowship of the most brilliant musical minds in the world. The great ambition of an operatic composer's life was in a fair way of being realized—he was commissioned to write an opera for the Grand Opera of Paris, a point of the highest ambition with all composers, and one the most difficult for a foreigner to attain. Now came one of the great misfortunes of his life. Elated with the bright prospect before him, he sought out *George*, and from him procured a *Libretto* for his opera. Full of the subject, he began his work, but before he had finished the first number, that calamity, which of all calamities he feared the most, overtook him, and he became nearly blind. The first oculist in France attended him assiduously; week succeeded week until they grew into months, and still he remained in total darkness. The anxiety, the torture of mind which he endured during this trying period may be better imagined than described. At length a change for the better was apparent, and a long sea voyage was ordered him as the only means of permanent relief. So once again he became a wanderer, and in 1849 he arrived in Rio Janeiro. He remained in South America some eight months, and gave several concerts. He played frequently before the Court, and received from the hands of the Emperor a superb diamond ring. Leaving Rio, he visited New Orleans, where, together with Mr. Strakosch, he gave several concerts with wonderful success. From New Orleans Wallace worked his way to New York, through the West, narrowly escaping death by the explosion of the steamer "*St. Louis*," on the river Mississippi, arriving in New York in the summer of 1850. He immediately registered his declaration of intention to become a citizen, and prepared himself to work upon new operas in hand. He now also entered into a speculation connected with pianoforte-making, which ended for all parties most disastrously; he also joined a tobacco manufactory, which ended in a similar manner. In 1862 he gave a series of concerts in New York, performing for the last time in America at his sister's (Madame Bouchelle) concert, when he performed on the pianoforte his *Cracovienne*, his *Polka Bravura*, and a solo of his own composition, on the violin. He also concluded an engagement with the music-publishing house of Hall and Son, awarding to them the sole right of publishing his works in America. Some of his most popular songs and pieces were written previous to this in America, and published there, for which he received no remuneration whatever, besides the loss of their becoming non-copyright in England. He shortly after returned to London, where

he composed many works, amongst others a cantata written by Mr. Joseph Edward Carpenter, which has not been performed. He was also under engagements to a publishing-house to complete an opera written by that gentleman, entitled *The King's Page*, which he sketched out; and also a series of songs which he finished, by Carpenter, Challis, etc.—and are published by Duff and Hodgson. In the spring of 1861 the *Amber Witch* was composed—the most elaborate of all his works, but which, from the nature and formation of the libretto failed to become popular, though containing many *morceaux* worthy of any composer. Wallace spent more time over this opera in scoring and composing it than any of his previous lyrical works. For months and months, night and day, he worked at it, and we have no hesitation in stating, that it laid the foundation of the cruel disease which carried him off. Late in the following year, *Love's Triumph* appeared, and on the 12th October, 1863, the *Desert Flower* was produced, the last of his acted lyrical works. On these we shall not remark, for they must be vividly remembered by all our readers. He had a most prolific pen, and nothing came from it but was well digested, well considered, polished, and worthy of his reputation. His very trifles gave indisputable evidence of the master hand. We have given in this truly hasty sketch of a great man the principal points of his musical career; we have not had time to work up and color the narrative, and we have omitted enough of incident and accident to make up an ordinary novel. But the bare outline we have traced of an eventful and valuable life cannot fail to interest all who honor genius, and respect earnest labour, and indomitable perseverance. He retired to France nearly twelve months back, where he died on Thursday, the 12th inst. at the Chateau de Bagen, Haute Garonne in the Pyrenees. The immediate cause of his death is stated to have been "congestion of the lungs."

Softly sleeps he—pain and sorrow
Burn no longer on his brow—
Wearied watchers, ye may leave him,
He will never need you now.

ORGANIST APPOINTMENT AT CHELTENHAM.—The members of the congregation and our musical friends will be pleased to hear that Dr. Walther, the rector, has appointed Mr. T. P. Aylward organist of the Parish Church. Mr. Aylward, besides being a favorite pupil of Dr. Wesley and one of the most accomplished organists of the day, is a member of one of the oldest and most esteemed families in the musical profession, and as such will be warmly welcomed in our town. We believe that great efforts will be made to render the musical portion of the service in every way more efficient, and thus the first step determined on is the removal of the organ to a more convenient position; the second step, we trust, will be to get a new organ altogether.—(*Cheltenham Times and Musical Record*.)

MANNINGTREE.—A concert, under the auspices of Mr. Leigh, was given here on the occasion of the opening of the New Corn Exchange. Mr. H. Carter undertook the management of the concert. The band of the Royal Suffolk Artillery Militia assisted. The vocalists were Madame Harrietta Lee, Miss Palmer Lisle, Mr. T. G. Carter and Mr. T. Distin. Madame Harrietta Lee, who is evidently a great favorite, sang "*Auld Robin Gray*" and Mr. Benedict's new and elegant ballad "*Rock me to sleep*," with great expression, and was re-called. Miss Palmer Lisle in "*The Minstrel Boy*," Mr. G. T. Carter in "*Thou art so near and yet so far*," and Mr. Distin in "*I'm not myself at all*" (encored), pleased greatly. The concert was altogether a success, and the audience were evidently gratified with all they heard.

EDINBURGH.—The restoration of St. Mary's Catholic Church, Broughton Street, having been lately completed, has been formally re-opened by the Right Rev. Dr. Strain. There was a large attendance, and a handsome sum was realised by a special collection made for the purpose of defraying the expenses of repair. Pontifical high mass was celebrated by Bishop Strain. The musical portion of the service was very effective, the selection being Mozart's Mass No. 12; an "*Ave Maria*," by Cherubini; and the "*Hallelujah Chorus*," from the *Messiah*. The choir was considerably augmented for the occasion, and numbered upwards of thirty voices. The solo in the "*Ave Maria*," and the beautiful "*Et incarnatus*," from the "*Credo*" were tastefully sung, the former by the leading soprano of the choir, the latter by a distinguished amateur. The quartet "*Quoniam tu Solus*" also deserves to be mentioned as a careful and effective performance. The choral part of the service, as well as the grand chorus from the *Messiah* went, on the whole, very steadily. Mr. F. W. Bridgman presided at the organ with his usual ability. The sermon was preached by the Rev. John Noble, O. M. J., of Leith.—*Scotman*, Oct. 16.

TO MUSICAL LECTURERS AND PROFESSORS.

MR. JOSEPH GODDARD has the copyright of a few original Musical Lectures to dispose of.—136, St. Paul's Road, Camden-square, N.W.

L'HISTOIRE de PALMERIN d'OLIVE filz du Roy
FLORENDO de MACEDONE et de LA BELLE GRIANE, fille de Remiclus, Empereur de Constantinople, by JEAN MAUGIN, dit le PETIT ANGEVIN. A perfect copy of this extremely rare Romance to be sold for SIX GUINEAS, (no diminution of price). Enquire of DUNCAN DAVISON & Co., 244, Regent Street.

"MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

(SHORT ABSTRACT OF CONTENTS.)

CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic). CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works. CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven and Mendelssohn. CHAP. IV.—The intellectual rank of musical art. CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based. CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based. CHAP. VII.—The influence of mental progress upon music.

The author begs to state that the above work has absorbed the greater part of his time and thought for five years, and that it is a painstaking endeavour to elucidate the general nature, scope, and position of the musical art. It is unnecessary to say, such labor as is here involved is not that in connection with music calculated to prove remunerative. The work in question, however, being calculated to benefit musicians, as tending to elevate their art in general estimation, so far as mental analysis can do so, the author can conscientiously appeal to them for the means of ensuring safe publication. The promise of one hundred musicians to purchase a copy when the work is ready would constitute this means; and as this is all that is necessary for the immediate production of the book, the author urgently solicits all who feel willing to support it, not to delay communicating with him to that effect. Price to Subscribers, 8s.

MADAME ARABELLA GODDARD'S
PIANOFORTE RECITALS.

Madame ARABELLA GODDARD

Will give

A RECITAL

OF CLASSICAL AND MODERN PIANOFORTE MUSIC,

At LEAMINGTON, on Thursday, October 26th, 1865,

Assisted by MRS. GEORGE DOLBY (late Miss Marian Moss).

PROGRAMME:

PART I.

SONATA, in A (with Turkish March)—Madame ARABELLA GODDARD	Mozart
"THE MERMAID'S SONG."—Mrs. GEORGE DOLBY	Haydn
1. ROMANCE, "La Femme du Marin."	Kalkbrenner
2. ETUDE, No. 6.	Chopin
3. STUDY, in E minor.	Moscheles
"AVE MARIA."—Mrs. GEORGE DOLBY	Schubert
ANDANTE AND RONDO CAPRICCIOSO, in E—Madame ARABELLA GODDARD.	Mendelssohn

PART II.

GRAND SONATA, in A flat, Op. 26 (with Funeral March)—Madame ARABELLA GODDARD.	Beethoven
SONG, "May Dew."—Mrs. GEORGE DOLBY.	W. S. Bennett
FANTASIA (Lucresia Borgia)—Madame ARABELLA GODDARD.	Thalberg

Manager—Mr. GEORGE DOLBY.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyl Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, OCTOBER 21, 1865.

ST. DUDLEY AND THE FESTIVALS.

To the Editor of the MUSICAL WORLD.

SIR,—The subject of the Musical Festivals has now been fully discussed, and the decision of the Dean and Chapter of Worcester in favour of their celebration, as heretofore in the Cathedral, is announced. This result will be satisfactory to nineteen of every twenty persons who have reflected on the question. And a curious question it has been, namely: shall a national institution of sacred music, in a sacred edifice, for a sacred purpose, be destroyed because a nobleman possessing great wealth discovers in it something incompatible with his own idea of worship? Suppose, for a moment, that the Bishop of London were to endeavour to close the doors of Her Majesty's Theatre, in accordance with the devout wishes of hundreds of "serious men and women" who deprecate the opera and the ballet, what would Earl Dudley say? Surely this:—"The Bishop has a right to preach against these entertainments and to absent himself from the Haymarket and Covent Garden, but he has no right to interfere with the liberty of those who hold opposite views and are willing to pay for the gratification of their taste in the Temples of Apollo and Terpsichore." So, on the other hand, Lord Dudley is entitled to express his private judgment with reference to the performance of oratorios in the House of God. He is also entitled to decline all association with them; but I say, with perfect courtesy, that he is not entitled to attempt to interfere with the enjoyment, by a great community, of what to them is a most sublime and solemn festival. Thanks to the Dean and Chapter, the Earl's suggestion was unhesitatingly ignored; and I sincerely hope and believe that the time is far distant when an autocratic Peer, supported by a handful of clergy, will succeed in disturbing the long established privileges of thousands, whose brains are as sound, and whose lives and principles are as exemplary and conscientious as their own.—I am, Sir,

A WORCESTER MAN WHO REVERES RELIGION,
LOVES MUSIC, AND DETESTS CANT.

Worcester, Oct. 16.

[Thus the matter is set at rest. The Bishop and the Dean of Worcester have not only read a lesson to the Lord Dalmally, but to the Bishop and the Dean of Gloucester. It is to be hoped that all three—the Bishop and the Dean of Gloucester and the Lord Dalmally—may profit by it.—D. PETERS.]

—O—
OPERA IN COLOGNE.

To the Editor of the MUSICAL WORLD.

SIR,—The city of the ever-so-many-smells, not to say offensive odours, can, at any rate, boast of being the publishing place of a very excellent musical paper, namely: our old friend, the *Niederrheinische Musik-Zeitung*, and of having at length secured an enterprising manager for the Stadttheater, or Town Theatre. According to the paper I have just mentioned, the first operatic performances in the above theatre, which was re-opened towards the end of August, justify the belief that, considering both the performances as a whole, and the merits of the individual artists, the new manager, with the resources at his disposal, will be enabled to get up operas in such a fashion as to justify the old assertion that "Cologne ought to have, and will have, a theatre worthy of her." Everyone who is acquainted with theatrical matters in Germany at the present day; everyone who knows how, at the first Theatres, Imperial, Royal, Grand-Ducal, &c., *Die Zauberflöte* is given without a singing Queen of Night; everyone who knows what unavailing experiments the managers of such establishments are continually

making with tenors, and engaging mere tyros, in order to keep up among the public at least the *hope* of discovering young talent; everyone who knows how far the performances of comic opera at second-class theatres fall below the artistic level; everyone who knows that the best singers, of both sexes, at most German theatres, are such as already calculate their reputations by double lustrums, will confess that such an operatic company as that which Cologne possesses for the coming winter, completely satisfies all expectations that can be entertained, duly considering the obstacles to be overcome.

Up to the present time, the manager has continued, by the operas selected, and the way in which they have been performed, not only to preserve the good opinion produced by the first few performances, but, by his own personal exertions and the zealous efforts of the whole company, to more than justify it. Special commendation is due to the perfect *ensemble* of all that is done by the persons on the stage, a result clearly emanating from the exertions of the stage-manager, Herr Behr. But it is not in this respect alone that the theatre has been most fortunate in the acquisition of Herr Behr. He is very valuable both as a singer and an actor, as he lately proved by his performances of "Le porteur d'eau" in *Les Deux Journées*, or *Der Wasserträger* as it is entitled in German, and of Falstaff, in *Die lustigen Weiber*.

The list of operas during the first four weeks of the new management included *Der Freischütz*, *Les Deux Journées*, *La Juive*, *Fidelio*, *Le Nozze di Figaro*, *Czaar und Zimmermann*, *Il Trovatore*, *Dinorah*, and *Die lustigen Weiber von Windsor*. Everyone at all versed in such matters must confess that it would be difficult to point to many other German theatres where so many good operas had been produced in so short a space of time.

In *Der Freischütz* and *Fidelio*, Madame Voggenhuber sustained the part of Agatha and Leonore respectively. She is a young aspirant who unites unmistakable talent with a fine mezzo-soprano voice, and in many respects justified the warm reception she met with, in both parts, at the hands of the audience who testified their satisfaction by applause and recalls. Should this lady seriously continue to apply herself to the study of the vocal art, she may fairly reckon upon a successful career, because, in addition to her vocal ability she can boast of a pleasing exterior and considerable histrionic talent. One gratifying feature in her performance of both characters was a certain artistic modesty in her singing. This showed that she possesses a proper knowledge of her own powers, and, fortunately, prevents her from disfiguring the beauty of German masterpieces by forced accentuation, or, what is worse, by capricious additions and a hankering after the *fermato* style of which the Italians are so fond. Thus, I was greatly pleased by the fact that in the grand *scena* of *Fidelio*, "Abscheulicher, was hast Du vor!", she sang the concluding cadence on the dominant ("Könnst' ich zur Stelle dringen"), just as Beethoven wrote it, and did not distort it by giving the high B, as many even celebrated Leonores do, just for the sake of clap-trap effect.

As Rachel in *La Juive*, Madame Voggenhuber fully corroborated the expectations she had excited in *Der Freischütz*; she made some very good hits which gave unmistakable evidence of her talent. Her voice, though not extraordinarily powerful, is still sufficiently so for the portrayal of dramatic passion. A little more flexibility and softness would, perhaps, improve the purely lyrical passages.

Herr Weidemann was an effective Eleazar. His voice, certainly, no longer possesses the freshness that rendered him for years the favorite of the Leipsic public, but, unluckily for managers and for the public as well, tenors with fresh voices are not quite as plentiful as blackberries.

For a long time past, every one had been talking of the promised arrival of Adelina Patti, in fact, Adelina Patti formed the staple of conversation in five places out of six. Those who had heard her lauded her to the skies; those who had not, entertained some slight suspicion that her admirers were rather too ecstatic. But their doubts have now been put to rest. Adelina Patti has visited us, and, seeing that her victory was quite as complete and certainly as instantaneous as any ever achieved by the Imperial Author of the *Commentarii de Bello Gallico*, she was well entitled to alter his words and exclaim: "Veni, cecini, vici!" Her success was prodigious. She appeared in *La Sonnambula*, *Il Barbiere*, and *Lucia di Lammermoor*, and in each of these works did she create an utter *furor*. There is a chance—though, alas, a faint one, a very faint one—that she will sing here *once* more as she returns from Amsterdam, at the end of the month, on her way to Florence. If the Fates are propitious to this grand manufactory of "Eaux" more or less manufactured according to the veritable recipe of the veritable Jean Marie Farina, and if the little *Diva* does warble here again, the manager's fortune will be made, for he may raise the prices of admission just as he likes: the public will pay.

R.

SIR,—An attempt made on Friday week, at the Middlesex Sessions, to deprive the Hanover Square Rooms of its license was unsuccessful. According to the strict letter of the law, however, the licenses granted to the proprietors of our concert-rooms have all long since been forfeited. The Act of Parliament, under which music licenses are granted, states distinctly, that in no licensed "house, room, or garden," shall musical performances take place before five in the afternoon; and there is probably not one concert-room in London where morning concerts have not been given from time to time. At every West-end concert-room the law has certainly been broken in this particular; and, in the case of every such breach, it is provided by the Act that the license whose conditions have not been observed shall not be renewed. I should like to know what harm there can be in giving a concert at four in the afternoon when the law acknowledges that there is none in giving one at six in the evening. Was it considered, when the act was passed, that listening to music early in the day had a demoralising effect? that it was something like drinking before dinner? This veto upon morning concerts is really very difficult to understand, and the only reasonable thing to do in connection with it is to abolish it. The licensing act is in many respects unintelligible, and in many others absurd. Indeed, the whole of our legislation in respect to theatres and theatrical performances, concerts and concert-rooms, requires re-modelling. The magistrates cannot agree as to what constitutes a stage-play; nor, on the other hand, can they possibly disagree as to the absolute illegality of opening a concert-room before five in the afternoon.

At the Church Congress, just held at Norwich, attention was called to the subject of our Church music, than which, as a general rule, nothing can be more deplorable. Organists, professional singers, amateurs, and the body of the congregation, are, says a contemporary;—

"In the condition of very vague knowledge and very positive opinion. In the days of our grandmothers, when Tate and Brady were held in reverence and none but Methodists and extreme Evangelicals would endure a hymn, and the praises of God were droned out by an ill-conditioned gallery of charity-children, there was peace in the organ-loft and in the family pew. Now that music, as an element in religious worship, has revived, like all things which have life in this strange world, one of the first fruits of its vitality is displayed in its tendency to promote pugnacity among the most amiable of mankind and womankind. Whether, after the season of agitation is passed through, clergy, organists, and people will combine in an enlightened and harmonious action, or whether we shall relapse into the Tate-and-

Bradyism of our forefathers, it is not for us to foretell. In the meantime, disquisitions like Dr. Dykes's at Norwich, cannot fail to have some small beneficial effect."

Dr. Dykes's recommendation to introduce part-singing among congregations is, however, a mistake, owing to the impossibility of insuring a properly-balanced distribution of parts. Part-music should be confined to the choir; and, when the congregation sing, both choir and congregation should sing in unison, the harmony being supplied by the organ.—I am, Sir, yours, OTTO BEARD.

L'AFRICAIN.

To the Editor of the "MUSICAL WORLD."

SIR,—It is said that Meyerbeer's *Africaine* will be represented at the Royal English Opera without curtailment. That is scarcely possible; but it will be a great advantage if the third act is played, as nearly as can be, in its original shape. Not only is the charming chorus of women with which the act commences omitted in Mr. Costa's version, but the general design of the first section of the act—that in which the "inner life" of a man-of-war is set to music—is spoilt. An anecdote is told of a parliamentary reporter, who, being directed by his editor to cut out half of a speech which he had taken down at too great length, asked "which half he should keep in." Mr. Costa may be compared to this reporter, who was ready to cut out, but unable to condense. On the other hand, Mr. Costa's censors may be likened to the literary critic spoken of by Balzac, who, in reviewing a work on "The Shores of the Mediterranean," asked "how the author could dwell upon such regions in a purely commercial spirit, without once being inspired by the glorious recollections of antiquity." "And if he had given great prominence to the historical associations of the Mediterranean cities, what should you have said then?" inquired a friend. "In that case," replied the critic, "I should have asked him how he had dared to neglect the trade of the Levant?" So Mr. Costa, when he shortens an opera of Meyerbeer's, is told, on the one hand, that he should not cut out entire pieces, but should, in a judicious manner, make abridgements here and there—by the omission of repetitions for instance. But let him abridge, and he is forthwith informed that, if it was absolutely necessary to shorten the music, he should not have ventured to interfere with the structure of individual pieces, but should have cut out one or more pieces entire. Can any principle be fairly laid down in such a matter as this? I think not. An opera must be regarded from a dramatic as well as from a musical point of view; and, however barbarous it may seem to a musician to meddle with a musical piece which has been composed and has received the last touch from a great master, it is seldom possible to leave out a whole piece without injuring the work as a drama. The mode of shortening an opera, then, must vary according to circumstances, and Mr. Costa, with the exercise of a little ingenuity, may easily defend himself against the attacks made upon him in consequence of his treatment of Meyerbeer's *Africaine*. The fact still remains, however, that he has comparatively spoilt the third act, which never would have happened if Meyerbeer had been alive.

L'Africaine was for years a source of disappointment to managers, singers, and the public. It was always going to be brought out, and was never ready. Mürger, to his disgust, died without hearing it at all—a fate which he had foreseen, and which he laments in a charming poem:—

Je suis fini, fini! Le ciel n'a pas voulu
Que je pusse m'asseoir parmi le groupe élu
Des gens qui verront *L'Africaine*.

Thousand of amateurs had no better luck than the unfortunate Mürger; and at the present moment I am not at all sure that I myself, after undertaking a pilgrimage to Paris for the purpose of hearing it the first night, after "assisting at each of the four re-

presentations at the Royal Italian Opera, and having now the firm intention of attending the first performance this very evening, at the Royal English Opera—I am yet not sure that the so-called *Africaine* is really the work to which that title was given twenty years ago. Perhaps we shall all of us die without making the acquaintance of the original *Africaine*—for it seems that there are two *Africaines*, and that the one which is now being played all over Europe, and which is regarded by the faithful as *THE Africaine*, was at one time called by its composer *Vasco di Gama*. It was a strange and humorous idea on the part of Meyerbeer, when all musical Europe was calling out for *L'Africaine*, to give it *Vasco di Gama*, and (as the advertisements say) "resort to the untradesman-like artifice of saying 'it's the same concern.'" It has been stated, however, on very good authority, that Meyerbeer had written two operas bearing, respectively, the titles above mentioned; and that the title of one was, at the last moment, given to the music of the other. Whether or not both these works were constructed on the same libretto, has not been explained. The author of a recent speculative article in the *Illustrated Times*, on the subject of Mdlle. Patti's mamma, showing, at considerable length, who she might have been, and then saying, in a few words, who she was, is probably the only person who could do justice to this question—especially if the solution has already been confided to him by M. Brandus, Meyerbeer's musical executor. Meanwhile, it is certain either that Meyerbeer set the libretto of *L'Africaine* twice over, or that, in addition to *L'Africaine*, he left another opera, entirely different, called *Vasco di Gama*. Until what is now called *L'Africaine* was brought out, no one among the general public had any suspicion that this was not the *Africaine* which Meyerbeer was understood to have already finished in 1845. Hence some most instructive blunders on the part of certain French critics, who pretend to see much further into Meyerbeer's music than anyone else. One, for instance, discovered that Meyerbeer, having had the *Africaine* of the present day in his portfolio for the last twenty years, had found it convenient to borrow ideas from it for *L'Etoile du Nord* and *Le Pardon de Plümel*. Another, wishing to classify Meyerbeer's operas according to their merit, came to the conclusion that the worth of each could be determined by chronology, and that as *L'Africaine* was completed in 1845, after *Les Huguenots* and before *Le Prophète*, therefore it was not quite equal to *Le Prophète* and was a little better than *Les Huguenots*. What an awful shock it must have been to the nerves, what a still more awful shock to the theories, of those misguided gentlemen when it became known that it was not the *Africaine* of 1845 that had been brought out, but a new one, in which some of the pieces date from last year, the whole of the last two acts having, moreover, been composed since 1862! COVENTRY FISH.

ROYAL ENGLISH OPERA.—The season opens to-night with Meyerbeer's *Africaine*, the English translation by Mr. Charles Kenney. The characters will be sustained as follows:—Selika, Miss Louisa Pyne; Inez, Madame Lemmens-Sherrington; Nelusko, Mr. Albert Lawrence; Vasco di Gama, Mr. Charles Adams. On Wednesday the *Mock Doctor* (*The Médecin Malavré lui*) of M. Gounod will be given.

CRYSTAL PALACE.—At this day's concert Handel's *Acis and Galatea* will be performed, with Miss Edmonds as Galatea. Mr. George Perren as Acis, Mr. Montem Smith as Damon and Mr. W. Weiss as Polyphemus. Miss Edmonds will make her first appearance at the Crystal Palace.

SIGNOR GUSTAVE GARCIA has left London for Paris, en route for Italy.

THE MARRIAGE OF THE EARL OF DUDLEY with Miss Moncrieffe, third daughter of Sir Thomas and Lady Louisa Moncrieffe, will take place on the 10th of November, it is said, at St. Paul's Knightsbridge.

To the Editor of the MUSICAL WORLD.

SIR.—Notwithstanding the curious and extraordinary position taken by Lord Dudley on the subject of the Festival of the Three Choirs, I am glad to see that the friends of these pleasant and profitable meetings have resolved to hold the one at Worcester next year. At a preliminary meeting held at the Guildhall, under the presidency of the Bishop of Worcester, it was resolved, on the motion of the Bishop, that those present should form themselves into a committee to take the preliminary steps for the next festival, and that the usual request should be preferred to the Dean and Chapter for the use of the Cathedral and College Hall. It is encouraging to find that both the Bishop and the Dean are agreed in the propriety of holding the festival, and will afford it their most influential support. Both the county and city have all but unanimously memorialised the Dean and Chapter in favour of the Festival being carried out as of yore. The memorial—signed by nearly four hundred of the leading nobility, gentry, and inhabitants of the city and county—has been presented to the Dean and Chapter during the week. The general feeling of the county is opposed to the opinion of Lord Dudley, and it may be anticipated that the festival will suffer nothing from his Lordship's unexpected opposition. Indeed, I shall be somewhat surprised if it does not act as an incentive to the county, and I anticipate that the Worcester Festival of 1866 will prove one of the most successful ever held in that ancient city.

Kidneys, Oct. 16.

BUTTON OF BIRMINGHAM.

To the Editor of the MUSICAL WORLD.

SIR.—In a recent issue of the *Worcester Herald* will be found two letters on this subject, one addressed to that sheet by the Rev. Martin Amphlett, and the other by the Earl of Dudley, to the Editor of the *Worcester Journal*. His Lordship's reasons for objecting to the holding of musical festivals in Cathedrals, are—1, reverence for the hallowed sanctuary; 2, because the nave, where the festival is now held, has been "restored, after years of neglect, to a meeting population, for prayer and praise;" 3, because, if you asked permission now to begin to hold festivals in Cathedrals, it would be blankly refused; 4, because the festival has degenerated to "a performance by English and foreign artists of indifferent reputation and greedy of pay." I submit, without going into the religious points involved, that the fact of a number of pious prelates, deans, and other dignitaries of the Church, having for many years gladly joined in these festivals as a holy and acceptable work, ought to be sufficient to convince the Earl of Dudley that there is another side to every question which he raises, and also that every point has already been decided by overwhelming authority in an opposite sense to that which he maintains. That, certainly, is no reason why the noble Earl should surrender his own opinion, but I again submit that it might prevail to the extent of inducing his Lordship to accept with patience the fact of the majority differing from him in opinion. His Lordship repeats the often-made accusation against the last century of laxness in religious feeling, and pronounces the restoration of Cathedrals a nobler purpose than the bestowal of charity upon the widows and orphans of ministers of the altar; but, although there may be much difference of opinion on these topics, it is unnecessary to discuss them in considering the question of retention of the festivals. Nor shall I go into the character of the performers at the musical festivals further than to say that these persons are neither better nor worse than the average of congregations at divine service anywhere.* I must, however, remark that the standard of character in professional persons has of late years been highly raised, and that both male and female artists are now frequently as respectable for their private virtues as they are eminent for their talents. They are paid, it is true, and they have a right to set their own value upon their labour; it is difficult to refrain from quoting Scripture when meeting so strange an argument against the festivals as the employment of paid singers, but I shall leave your readers to supply from memory the very obvious illustration omitted. I confess to have felt pleased that the noble Earl should not have been able to adduce a stronger case than the letter referred to presents. Nor do I think

* Giles of Gloucester is very kind. Perhaps it wouldn't be safe for him to "go into."—D. PETERS.

* Really!—D. PETERS.

that Mr. Amphlett has struck a very heavy blow on the same side. He points out regrettable infractions of discipline and good taste which can easily be avoided, and no doubt of it the festivals will be all the more successful when such imperfections are cleared away, because there will be then the less chance of offending the "sensitive reverence" of any one. I am, Sir,

Five Ways Inn.

GILES OF GLOUCESTER.

BATHER OF LEDBURY.

To SHIRLEY BROOKS, Esq.

SIR.—The organ question is again troubling the inhabitants of this usually quiet town. When the present rector took the living he was not satisfied with the musical portion of the service as it was then conducted, and the organist, Mr. Woodward, had to leave. The organ, which was an old one, was taken down, and Mr. Nicholson, of Worcester, built another. Mr. B. Bather, of Hereford, who is suffering under the calamity of blindness, was appointed organist at a stipend of £25 per annum. His predecessor received 40 guineas. As there is no church rate, the amount required for carrying on worship is raised by voluntary contribution. For a time the parishioners subscribed liberally, but subsequently the voluntary principle, as in many other places, was found wanting. Mr. B. Bather received his appointment with a proviso that six months' notice was to be given or received by him in case he wished to leave, or those in authority wished him to do so. The collection of the money for his salary was left in the hands of the rector and a committee, who did their best to obtain the required amount, but met with so disheartening a reception, that Mr. Bather had notice to leave. The notice was to expire on the 1st of November, proximo, but a few days ago Mr. Bather wrote to the rector, asking to be released on the last Sunday in September, to which the rector consented, and on Sunday last there was no singing in the church. Many of the ratepayers regret the course events have taken, but it seems they, and they alone, are to blame, for if they promised to contribute the necessary funds and failed to keep their promise, there was nothing else for the rector to do than give Mr. Bather notice to leave. It was a melancholy spectacle at the service on Sunday, and one which it is hoped will not be presented many times. I think these facts should be made generally known, and therefore take the liberty of addressing you through the columns of the *Musical World*. Your obedient humble servant to command,

THOMAS MOON GADD.

Leadbury Feathers, Oct. 9.

To the Editor of the MUSICAL WORLD.

SIR.—I hear nothing of M. Jullien's concerts, which were to be given some time in October, and we are told that an anti-concert, or rather, anti-concert-room, movement has been commenced, which, unless the Act relating to music licenses be altered, will have the effect next season of closing the Hanover Square Rooms, Willis's Rooms, and Exeter Hall. It seems that these places may legally be put in the same category as the Alhambra, and it is no doubt hoped that for their benefit, if not for that of the Leicester-square establishment, the present licensing system, once proved impracticable and absurd, will be thoroughly revised. Pray take this as text for your forthcoming (long looked for) discourse, and oblige as well as instruct your admirer,

To D. Peters, Esq.

WRYTEFOOT OF WYMBLEDON.

MALVERN.—Mr. Higley, the organist of St. Matthias's Church, has given a miscellaneous concert in the Odd Fellows' Hall. Mr. Higley is young, but not inexperienced in music, and he managed to get together a body of vocalists whom he trained with considerable skill; and considering that was his first concert, and also the first time the singers, with one exception, had appeared before an audience, they acquitted themselves well.—*Berrow's Worcester Journal*.

GALLERY OF ILLUSTRATION.—We understand Miss Gabriel's operetta *Widows Bewitched* is about to be withdrawn, and a new *Opera di Camera* by Mr. Bucalossi will take its place. The libretto is furnished by Mr. Finlayson (husband of the clever little lady who plays Pet-Ping-Sing in *Ching-Chow-Hi*). The characters are to be sustained by Miss Robertine Henderson, Miss Emily Pitt, Mr. Whiffin, Mr. J. Shaw and Mr. Ralph Wilkinson.

MISS MILLY PALMER.—This young lady, after playing Arrah in *Arrah-na-Pogue* for upwards of 100 nights in Liverpool, Manchester and Glasgow, made a brilliant debut at the Theatre Royal, Birmingham, on Monday.

PARIS.

(From our own Correspondent.)

Singers are peculiarly favoured in the capital of Portugal. I lately read in the *Jornal de Commercio* of Lisbon something which amused me very much and may serve to amuse your readers. What I read was as follows:—"The celebrated tenor Mongini has had the honour of paying a visit to the Palace D'Ajuda, on the invitation of King Dom Luiz, in order that they might sing a duet together. The infant Don Sébastien also sang a morceau with the illustrious tenor. The King joined Signor Mongini in the duo from *Mose in Egitto*, and the infant Don Sébastien took part with him in the duet from the *Bravo*. His Majesty possesses an excellent barytone voice; the infant has a tenor voice of admirable quality, and reaches with ease to *do dieze*. The King also sang the great air of Renato from the *Ballo in Maschera*, and the infant "Ah! si ben mio," from the *Trovatore*. Finally, the King and the infant sang the very difficult duo of Otello and Iago from Rossini's *Otello*. The Royal Portuguese Family have always passionately cultivated music and painting. King Dom Luiz pleases himself by frequently inviting distinguished artists to concerts at the Palace, in which he himself invariably takes part, and he studies painting with great enthusiasm. The infant is a consummate amateur of painting and a very excellent connoisseur of music. Everybody knows that King Pedro was an admirable musician, and even a composer, &c., &c., &c." By the way, His Majesty of Portugal is about to visit Paris, and there is some talk of a special fête being got up for him at the Opéra, in which will be introduced the National Portuguese Hymn, arranged by M. Jules Cohen.

Poor M. Duprez! The first representation of his opera, *Jeanne D'Arc*, produced on Thursday at the Grand Théâtre Parisien, was a most lamentable *contretemps*. The theatre was crowded in every part. Rank and talent were present in numbers, curiosity was excited to the highest pitch, but all ended in disappointment. You know that for some time past a new opera of G. Duprez, the celebrated ex-tenor, entitled *Jeanne D'Arc*, libretto by MM. Mery and Léon Duprez, had been announced to be brought out at the new lyric theatre, to which they have given the name of Grand (?) Théâtre Parisien. The performance was postponed several times, but at last, as I have mentioned, it was given on Thursday last, but never came to a termination. Mdlle. Brunetti, who played the part of Jeanne, was so seriously indisposed that she could hardly go through the first act, broke down abruptly in the second act, rendering it imperative to drop the curtain in the middle of her scene; and, though an attempt was made to continue the performance by substituting Mdlle. Antoinette Arnaud, who was charged with an inferior character in the piece, for the personator of the heroine, it was found necessary, after repeated apologies and entreaties made by the regisseur, to put an end to the representation and dismiss the audience, allowing them to return to their places when the opera would be next given. Under the circumstances it is impossible to give an opinion of the music. For my own part I was not greatly impressed by what I heard, and can hardly fancy that *Jeanne D'Arc* will turn out a *chef-d'œuvre*. The public, nevertheless, applauded on every occasion when anything they considered new or striking was presented them. One air, sung by M. Gaston Aubert, was unanimously encored. I shall say no more of M. Duprez's opera at present, but shall not fail to attend the next performance and report faithfully my own impressions.

A new comic opera in one act, entitled *Le Réve*, has been produced at the Théâtre-Lyrique. The words are by MM. Chivot and Duru, the music by M. Savary. The libretto is of the silliest kind possible, but some of the situations are decidedly good for music. M. Savary is a distinguished musician who obtained the "prix de piano," at the Conservatoire, in 1852. The music of *Le Réve* betokens an elegant simplicity and easiness of style, if not anything remarkable for originality or display of character, and is by no means deficient in melody. As a first work it is greatly to be commended. The success was decided.

M. Maillart's opera, *Lara*, has been revived at the Opéra-Comique. M. Bataille replaces M. Gourdin in Lambro, and Mdlle. Colas plays the part of Casilda. Madame Galli-Marié, who retains her original character of Kaled, had a narrow escape in the Dream Scene the first night by falling through a trap-door,

accidentally left open. Most fortunately the fair and accomplished cantatrice sustained no injury.

I read and learn that Signor Verdi, now or recently enjoying himself at his native town, Busseto, is about to leave for Paris, where he goes to attend the rehearsals of his latest opera, *La Forza del Destino*, to be produced at the Grand Opéra. I read and learn at the same time that the celebrated maestro is in treaty with M. Bagier to write a new opera for the Théâtre-Italien. Lastly, I read and learn that the composer of *Rigoletto* and the *Ballo in Maschera* is engaged to write a "grand partition" for the inauguration of the new Opéra.

"Certain journals," writes the *Gazette des Théâtres*, "contrary to what we ourselves have announced, persist in saying that the *salle* of the new Opéra will be opened to the public in 1867. We believe that this is a mistake, but that it is capable of explanation. It is possible that the 'monument' may be completed in 1867, and that it may be made the ornament of the quarter where it is situated; but the 'monument' finished, all is not done. Considerable labour will be still necessary to render representations possible in the new temple dedicated to the musical art. All the repertoire has to be remounted entirely. All the decorations, all the costumes of all the operas which compose it have to be made new. Nothing can be turned to use which has already been used at the Salle Le Pelletier. New systems of machinery for moving the scenes are to be experimented, and cannot be employed until such time as the material works of the new stage are completed. The eighteen months which separate us from the Exposition of 1867 will not suffice for the accomplishment of this colossal undertaking. The public will see the new *salle*, but will see it empty; and it is hardly possible to count upon its being inaugurated before the period fixed by the journals in whom we put our faith, that is to say before the year 1869." I have translated the above paragraph because there is such wide differences of opinion here on the subject about which it treats. I think the journals alluded to by the *Gazette des Théâtres* are near the truth when they state that the new Opéra will not be ready for representations before 1869.

We have good news—the best news—about the Abbé Liszt. The eternal, eager, indefatigable, and world-seeking Church-pianist has expressed his intention of going to London next May, for the purpose of directing a Mass which he has composed expressly for the opening of the new Church of the Carmelites at Kensington. The Abbé-virtuoso is a "Catholic" in the truest sense of the word.

MONTAGUE SHOOT.

Paris, Oct. 18.

WORCESTER MUSICAL FESTIVAL.—A meeting of gentlemen interested in the maintenance of our Triennial Musical Festival was held at the Guildhall on Monday. Present—The Bishop in the chair; A. H. Roys, Esq., (High Sheriff), J. D. Perrins, Esq., (Mayor), the Right Hon. Sir J. S. Parkington, Bart., M.P., A. C. Sherriff, Esq., M.P., Thomas Southall, Esq., (Sheriff of the city), the Rev. John Pearson, and J. Whitmore Isaac, Esq. It was resolved on the motion of the Right Rev. Chairman, "That this meeting, desirous that the necessary steps should be adopted in furtherance of the Triennial Festival in the autumn of next year, resolves itself into a committee for that object, and, as an essential preliminary, tenders its request to the Dean and Chapter, that they will, as heretofore, grant the use of their Cathedral and College Hall for that purpose, and join the committee." "That the Rev. R. Cattley be requested to act as secretary to this committee on the consent of the Dean and Chapter to the use of the Cathedral and College Hall being obtained, and to proceed in forming a list of gentlemen who will consent to act as stewards."—*Worcester Herald*.

MADAME COLETTI, well-known and admired as a pianist in London, has established herself at Brighton, where she announces her annual concert for Friday evening next at the Royal Pavilion. Her list of artists contains the names of Madame Sherrington, Madame Dolby, Mr. L. Montgomery and Mr. Sims Reeves as vocalists, Mr. Henry Blagrove as violinist, and Mons. E. de Paris as conductor. Madame Coletti will be, of course, the solo pianist, and there is no doubt that the fair artist will have an overflowing room. The management of the concert is in the able hands of Messrs. Robert Potts & Co.

COLNBROOK.—Mr. C. Roberts gave a concert last week in the Public Rooms, with Miss Rycroft, Mrs. Bourke, Mr. Bourke and Mr. Fulford as vocalists, and, as instrumentalists, Miss Stransom (pianoforte) and Mrs. Fulford (harmonium). The pupils of the Tonic Sol-fa association sang several choruses with precision and effect.

WORCESTER.—A week ago we understood that the Glee Club was about to be removed by mutual consent of the vocalists and Mr. Fuggle to the Star Hotel. Letters in the *Herald*, however, state that the decision to remove was not quite unanimous, though the whole of the professional members seem to have determined upon the change. They are, however, to be replaced at the Crown by amateurs, and the club, we suppose, will be continued in its old quarters. A new musical society is to be formed under the title of the Harmonic Union, holding its meetings at the Star Hotel, where there is a very excellent room for the purpose. A number of gentlemen have already signified their intention of becoming members. The subscription is to be £1. 1s. a year, with certain privileges as to admission tickets. There is no reason why the two societies should not thrive and prosper as there are not too many winter entertainments in the faithful city. During the past week several operas were performed at the theatre, including *Lucrezia Borgia*, *Martha*, *Satanella*, *Dinorah*, and *Don Giovanni*. On Monday a complimentary benefit to Madame Dyer closed what, on the whole, has been a pleasant visit.—PERRY OF WORCESTER.

WE understand that the Dean and Chapter, at a meeting in the Chapter-room on Saturday last, agreed to grant the use of the Cathedral and College-hall, as usual for the musical festival next year, agreeably to the request made to them by the committee formed for the promotion of the festival.—(*Worcester Chronicle*.)

WORCESTER.—The new organ just completed for this church by Messrs. Nicholson & Son, of this city, was announced to be opened on Sunday last, the sermons to be preached by the Rev. Sir F. A. G. Ouseley and the Rev. T. L. Cloughton, vicar of Kidderminster, and collections made towards the organ fund.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grist, Persiani, Lablache; and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

PLAYFUL NAIADES

FOR THE

PIANOFORTE,

PLAYED BY, M^{lle}.

Marie Krebs.

COMPOSED BY

HERMANN EISOLDT.

Price 4s.

London: DUNCAN DAVISON & CO.,
244, Regent Street.

Meyerbeer's AFRICAINÉ.

(WITH ENGLISH WORDS.)

The whole of the Music is now ready, and may be had in separate Pieces, or in One Volume complete, PRICE 21s.

The following are the principal Morceaux, all of which may be had in transposed keys suitable for the Drawing Room.

	S.	D.
Farewell, calm flowing river-Song	2	6
(Sung by Madame LEMMENS-SHERRINGTON.)		
Hush'd on this lap - Slumber Song	2	6
(Sung by Miss LOUISA PYNE.)		
Ever my Queen - Song	2	6
(Sung by Mr. ALBERTO LAURENCE.)		
Bright Angel from Heaven - Duet	3	0
(Sung by Miss LOUISA PYNE and Mr. CHARLES ADAMS.)		
On foaming Waves (the Legend of Adamastor) - Song	3	0
(Sung by Mr. ALBERTO LAURENCE.)		
Fair Paradise from ocean rising Song	2	6
(Sung by Mr. CHARLES ADAMS.)		
What full tide of joy unfeigned Duet	3	0
(Sung by Miss LOUISA PYNE and Mr. CHARLES ADAMS.)		
Fragrant Bowers inviting - Song	2	6
(Sung by Madame LEMMENS-SHERRINGTON.)		
With rapid keel - Trio for 3 Trebles	3	0
Be free! by faith, by love, thus blest - Song	2	6
(Sung by Madame LEMMENS-SHERRINGTON.)		
Thou by all Nations adored - Song	2	6
(Adapted from the celebrated Chorus of Priests.)		
On purple mists of Morn - Song	2	6
(Sung by Miss LOUISA PYNE.)		

CHAPPELL & CO., NEW BOND ST.
BOOSEY & CO., HOLLES STREET.

Tito Matteis

PIANOFORTE PIECES.

Grande Valse,

Played by MADLIE. KREBS at MELLON'S
CONCERTS,

And by the Composer at the Crystal Palace, and the Principal
Concerts, with immense success.

PRICE 5s.

PIANOFORTE MUSIC.—*Grande Valse de Concert.* By TITO MATTEI. (HUTCHINGS & ROMER.)—"A very brilliant and dashing drawing-room piece, which its clever author, Signor TITO MATTEI, has been playing with great success through out the season. The subjects are new, the effects are new, and the manner of handling indicates the thorough musician; indeed, it is but rarely we meet with so good a piece of its class, and we might fairly predict for it a very wide acceptance."—*Queen's or Lady's Newspaper.*

Il Folletto. - - - 4s.
(GALOP.)

Un Sogno D'Amore - - 4s.
(NOCTURNE.)

Una Notte D'Estate - - 4s.
(NOCTURNE.)

Addio del Passato - - 4s.
(TRANSCRIPTION VARIÉE.)

Il tramento del Sole - - 4s.
(PENSIERO.)

Pas de Charge - - 4s.
(MORCEAU DE SALON.) Signor MATTEI's las production.

HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.

SYDNEY SMITH'S FOUR New Pieces.

Maypole Dance.

Price FOUR SHILLINGS.

Valse de Fascination.

Price FOUR SHILLINGS.

Chant des Oiseaux.

Price FOUR SHILLINGS.

Oberon.

Grand Fantasia on Weber's Opera.

Price FOUR SHILLINGS.

LONDON:

ASHDOWN & PARRY,
18, HANOVER SQUARE.

MAYENCE, BRUSSELS & PARIS: MESSRS. SCHOTT.

MEYERBEER'S AFRICAINÉ

Performed at the Royal Italian Opera, Covent Garden.

The whole of the Music for Voice and Pianoforte is published by CHAPPELL & Co., 50, New Bond Street, where the following are now to be had:—

The Opera complete for Voice and Pianoforte, with French, Italian, or English Words, 21s.

The Overture -	-	-	Solo, 3s.	Duet -	4 0
Grand Indian March -	-	-	-	-	4 0
Religious March -	-	-	-	-	3 0
CRAMER, H. Bouquet de Melodies -	-	-	-	-	5 0
COOTE, C. Quadrille -	-	-	-	-	4 0
GODFREY, D. Waltz. Solo or Duet -	-	-	-	-	4 0
CALLCOTT, W. H. Favorite Airs -	-	In 3 Books, each	-	-	5 0
" Duets -	-	-	-	each	6 0
KUHE. Beauties of the Africaine -	-	Nos. 1 and 2, each	-	-	4 0
OSBORNE, G. A. Grand Duet -	-	-	-	-	6 0
OURY, Madame. Grand Fantasia -	-	-	-	-	5 0
RICHARDS, Brinley. March Indienne -	-	-	-	-	3 0
" " Melodie Symphonique -	-	-	-	-	3 0
RIMBAULT. Gems of L'Africaine -	-	-	-	each	2 0

No. 1. Scene of the Upas Tree.	No. 5. The Slumber Song.
2. Figlia dei Rê.	6. O Paradiso in terra.
3. Chorus of Priests.	7. Addio rive del Tago.
4. The Grand Duet.	8. Adamastor rè dell'onde.

ENGEL. Fantasia for Harmonium -	-	-	3 0
" Duet for Harmonium and Pianoforte -	-	-	4 0

Other Arrangements are in the Press by FAVANGER, FORBES, &c., &c.

A NEW WORK FOR THE ORGAN.

THE ORGANIST'S PORTFOLIO:

A selection of opening and concluding voluntaries, by the most celebrated composers, ancient and modern. Adapted chiefly for the use of amateurs, by Dr. RIMBAULT. Each number contains from seven to twelve favourite voluntaries, including one arranged expressly with pedal obligato. Nos. 1 to 6 are now ready, price 3s. each; or the six numbers in one volume, bound in cloth, 12s. Vol. II. is in the press. A thematic list of contents may be had on application.

CHAPPELL AND CO.,
50, NEW BOND STREET, W.

THE SUCCESSFUL NEW COMIC OPERA

Played Nightly at the New Royalty

Castle Grim

The Libretto by R. REECE.

THE MUSIC BY

G. B. ALLEN.

THE POPULAR SONGS.

The Rose said to the Lilly . . . 2 6

Sung by Miss SUSAN GALTON.

The gentle joys of mirth . . . 3 0

Sung by Miss SUSAN GALTON.

Ah! Pleasant Dreams . . . 2 6

Sung by Mr. ELLIOT GALER.

Let Lovers prize their Maidens'

eyes . . . 2 6

Sung by Mr. G. HONEY.

The OPERA Complete for VOICE and PIANOFORTE, in a convenient form, price 7s. 6d. Net.

METZLER & Co.,
35, 36, 37, & 38, Great Marlborough Street.